

represented in tableaux at Marseilles in 1511.¹ The Passion was represented in the Coliseum until 1539, when Paul III forbade it. Riots against the Jews had been provoked by the exhibition.²

656. Protest against misuse of churches. It may be said that

there was never wanting a dissenting opinion and protest amongst

the ecclesiastics about the folk drama in the churches. In 1210

Innocent III forbade such exhibitions by ecclesiastics. Then

the fraternities began to represent them on public market places.

The "festival of fools" at Christmas time was originally invented

to turn the heathen festivals into ridicule. When there were no

more heathen it degenerated into extreme popular farce. Thomas

Aquinas consented to the *mimus*, if it was not indecent.³ The

synod of Worms, in 1316, forbade plays in churches. Such

plays seem to have reached their highest perfection in the four-

teenth century.⁴ Plays of this type gave way in the fifteenth

century to "moralities/" with allegorical characters, which pre-

vailed for a long time, the taste for allegory marking the mental

fashion of the time. The council of Basle forbade plays in

churches (1440).⁵

657. Toleration of jests by the ecclesiastics. The ecclesiastical

authorities were very patient with the folk theater for its satires

on the clergy, the church, and religion. They heeded only

attacks on "the faith." "We are astonished to meet, in a time

which we always think of as crushed under authority, with such

incredibly bold expressions against the papacy, the episcopate,

chivalry, and the most revered doctrines of religion such as para-

dise, hell, etc." ⁶ Lenient suggests as reasons the divisions and

factions in church and state and the current

contempt for popular
 poetry. In the fifteenth century, in France, the
 popular drama
 expressed the class envy of the poor against the
 rich. In the
 mystery *play Job* (1478) the " Pasteur" says:
 "The great
 lords have all the goods. The poor people have
 nothing but
 pain and adversity. Who would not be irritated
 [at such a state
 of things] ?" The passion plays of the Rhine
 valley followed

¹ Scherr, *D. F. W.*, II, 124. * von Schack, *Gesch. der Dramat. Lit.*, I, 35.

² D'Ancona, I, 282. ⁵ Session XXI, sec. n.

⁸ Summa, II, 2, qu. 168, art. 3. ⁶ Lenient, *La Satire en France* (1840, A.) 29. >